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Paolo Giovio (Paulus Jovius, *Historiæ sui temporis*, book 40. Florence, 1550-52; Paris, 1558-60; Venice, 1565 (Italian), Venice, 1581 (Italian). The account of the murder of Mustapha, which occurred in 1553, of course appears only in the later editions in which the narrative was brought down to date by other writers.

De Thou (Thuanus), *Historiæ sui temporis*, book 12. Paris, 1604.

Thomas Artus, *La Continuation de l'Histoire des Turcs*. Paris, 1620. This is an addition to the work of Laonicus Chalcocondylas.

Richard Knolles, *General History of the Turks*. London, 1603.

By Ward³:

Madeline de Scudéry, *Ibrahim ou l'Illustre Bassa*. Paris, 1641. Ward does not refer to Langbaine's list.

By Dr. Croll⁴:

A supplement added to H. Goughe's (or Goffe's) translation of Bartholomæus Georgievitz' *De Turcarum Moribus*, London, 1570.

To these may be added:

Augier-Ghrislain de Busbecq, *Legationis Turcicæ Epistolæ 4*, the second letter. Anvers, 1582; Paris, 1589.

Of these, Thomas Artus and Madeline de Scudéry must be thrown out because of their having been published later than Greville's play. Any one of the others might have been known and used by Greville. Hence it is wholly impossible to determine absolutely the source of his tragedy; but it is quite possible to choose from the above list the one book among them all that in all probability was the one Greville went to. This is neither De Thou nor the supplement to Goughe's translation of Georgievitz, the two which Dr. Croll, whose dissertation contains the last word on the subject, seems to consider most likely.

³A. W. Ward, *English Dramatic Literature*, London, 1899, Vol. II, p. 616, footnote.

⁴M. W. Croll, as above, p. 37.

It is Knolles' *Turkish History* which, since Langbaine's time, has for some inexplicable reason been consistently overlooked in the search for the source of *Mustapha*.¹ Knolles was published in 1603, the date of Elizabeth's death, and, for reasons stated above, the early limit for the writing of *Mustapha*. Is it not natural to suppose, then, that Greville found the details of his story in this new and popular history written by one of his countrymen, rather than in an older and less widely known English account such as Goughe's supplement to Georgievitz, or in a foreign history written in Latin like De Thou, or any one of the others in the list? Knolles must have been looked upon as the most reliable because the most recent and complete authority on the history of the Ottoman Empire—a consideration likely to appeal to a man of Greville's learning.

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GOTHIC BIBLE.

Die Gotische Bibel, herausgegeben von WILHELM STREITBERG. Erster Teil: *Der Gotische Text und seine Griechische Vorlage*. Mit Einleitung, Lesarten u. Quellennachweisen sowie den Kleineren Denkmälern als Anhang. (Germanistische Bibliothek, hrsg. v. W. Streitberg. Zweite Abteilung: Untersuchungen u. Texte. III, 1.) Heidelberg: C. Winter, 1908. 8vo., xlv + 484 pp. M. 4,70.

This new handy edition of the remnants of the Gothic Bible—together with the original Greek

¹After reading the proof of this article, Professor Schelling calls attention to his statement of the matter in *Elizabethan Drama 1558-1664*, II, 11: "But it seems not unlikely that here, as in the case of Chapman with Grimestone, Greville sought a source more easily accessible in Knolles' *General History of the Turks*, first published in 1603." A footnote gives the page-references to the edition of 1638 of Knolles, pointing to the probable passages.—J. W. B.

text and the minor literary sources of the Gothic language—is entitled to a word of cordial welcome. To call attention at once to what is perhaps its most significant feature: it includes a new revision of the Ambrosian mss., contributed by the Milano librarian, director Wilhelm Braun, to whom in recognition of his coöperation the new edition is dedicated. Braun's numerous critical remarks and new readings are the result of careful and patient work—carried on thru a good many years—for which we have all the more reason to be grateful since heretofore the impression prevailed that Uppström's critical edition of the *Codices Ambrosiani* meant—like his *Codex Argenteus*—the final revision of the Gothic manuscripts.

Following Bernhardt's example, Streitberg has endeavored to restore the Greek original from which Ulfila made his translation, and like Bernhardt he has provided this reconstructed Greek text with critical notes, illustrating the relation of the text as used by Ulfila to that of other early mss. (or rather groups of mss.) of the Greek Bible. Even a casual comparison of the present edition with Bernhardt's Greek text and variants will give evidence of the progress which since the publication (in 1875) of Bernhardt's *Vulfila* has been made in this field, both as regards the Septuagint and the Greek New Testament. In fact, the researches of critics like Lagarde, von Soden, Frdr. Kauffmann, which have thrown so much additional light on the history of the Greek text in Ulfila's time, fall within the last three decades. I must refrain from pointing out in detail how in this line of research the interests of biblical text criticism went hand in hand—to mutual advantage—with those of the student of Gothic. But it ought to be stated at least that in the present edition Streitberg has materially added towards settling the textual questions by undertaking to derive systematically the differences that remain between the Greek and the Gothic text from two sources, viz.: 1) the influence of non-Greek biblical texts (especially that of the so-called *Itala*), and 2) the influence of parallel passages.

At the first glance it may seem strange that, while attempting to reconstruct the Greek original

of the Gothic version, Streitberg has refrained from doing the same with Ulfila's own work. Instead of restoring the genuine text of Ulfila's translation he is satisfied with a revised reprint of the various Gothic mss., i. e., a reprint in which obvious mistakes (like omissions or repetitions of words or syllables) are corrected, but other variants, arbitrary spellings, more recent grammatical forms, etc., have been carefully preserved. In this respect Streitberg's attitude toward the Gothic text differs essentially from that of Bernhardt, who did not hesitate to normalize the Gothic text in certain respects, correcting, e. g., in the first ten chapters of St. Luke the confusion between the vowels *ei* and *ē*, so characteristic of that passage. It can hardly be maintained that the task of restoring Ulfila's version is altogether hopeless. It is safe at least to say that the genuine Ulfila can be more easily restored from our Gothic mss. than the genuine Luther could from the current printed texts of his version. And yet, there is good reason for Streitberg's attitude. The few manuscripts in which fragments of the Gothic Bible are preserved, are nearly all that is left of the Gothic language, and hence are of value to us not only when preserving Ulfila's work in its original garb but also when introducing more recent features that bear testimony of the subsequent development of the Gothic language.

While agreeing then with the editor as to the main issue, we would regard as a matter of practicability rather than of principle, the further question as to whether in cases like that of *Ambr. A* and *Ambr. B* the two mss. should be printed (as is the case in Streitberg's edition) in parallel columns or whether it might have been sufficient to print only one of them in full and to record the variants of the other in the footnotes. We believe, however, that there can hardly be any difference of opinion as to the advisability of another one of Streitberg's innovations, i. e., to print in the case of the *cod. Carolinus* in addition to the Gothic also the parallel Latin version.

The Greek and the Gothic texts are printed in this edition on opposite pages and accompanied by critical footnotes. We heartily concur in Jac. Grimm's and the editor's claim that the two texts

should go together because the Greek original is the most useful and necessary help for the understanding of the Gothic version.

The editor has had the happy idea of reprinting in the first chapter of his introduction the original sources (some of which are found in works not easily obtainable) for our knowledge of Ulfila's life. A second chapter is given to a review of the Gothic manuscripts, while in a third one various problems of biblical text criticism are discussed that have a bearing on the Greek original of Ulfila's translation or on the Latin versions by which the Gothic text was influenced.

The moderate price (one dollar and fifteen cents) of the new edition will place it within the reach of every student of Gothic and will, no doubt, contribute towards making it one of the most popular editions of the Gothic Bible.

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G. PELLISSIER : *Le XVII^e siècle par les textes. Morceaux choisis.* Paris : Delagrave, 1908. 564 pages.

It will be of great interest to those of us who use in their classes Pellissier's *Précis de la littérature française* to hear that the same author has issued a book of texts which follows closely in its arrangement the chapters of his "Manuel," and that he intends to publish similar books on the eighteenth and nineteenth centuries.

This collection—which for the thoroughness and the excellence of the work reminds us somewhat of the *Chrestomathie de Vinet*—is extremely well made. It is not my intention to discuss it here in detail, but one thing at least deserves special mention : So far, authors of such selections have made it a point to pick out the passages from classics which were perfect from the point of view of art, but cared little whether these passages were also particularly characteristic of the author's thought. Often, nay, most of the time they were

not. The ideal would be, of course, that the right passage for the understanding of the philosophy of an author should be at the same time the best from the point of view of style ; but the ideal as we know is rarely realized in this world, and, as a matter of fact, it happens constantly that the art of an author was excellent when he expressed an idea of secondary importance, and *vice versa*. Pellissier took this fact into account and chose the characteristic rather than the beautiful—whenever a choice was to be made. This is, no doubt, the wiser course.

The book is rather large—564 pages of close print—too large perhaps for a text-book, some may be inclined to think. Of course, every professor may select from the selections ; but there are some reasons to believe that it would be preferable if the shorter selection too was made by a man like Pellissier, rather than by an ordinary teacher who usually needs guidance—sometimes needs it very badly. I should like to suggest—if I may—for another edition, or for the books on the eighteenth and nineteenth centuries, that Pellissier himself mark in some way or other the first choice passages (by an asterisk, for instance).

There are notes, short and good, of vocabulary and of explanation of allusions. There are further a number of excellent pictures of the time.

Some chapters will prove particularly useful, e. g., *L'Hôtel de Rambouillet*, or *l'Académie française*.

Voltaire philosophe, by GEORGES PELLISSIER.
Paris : Armand Colin, 1908. iii + 304 pp.

The title of this book is sufficient indication that a detailed discussion of it belongs rather to a philosophical journal. Such a discussion has been contributed by the writer to the *Journal of Philosophy* (March 18, 1909).

One question, however, may well be examined here while calling the attention of the literary public to this extremely conscientious and valuable work. Not long ago, it will be remembered, Lanson gave out a *Voltaire* in the *Collection des grands écrivains français* ; Lanson emphasized the